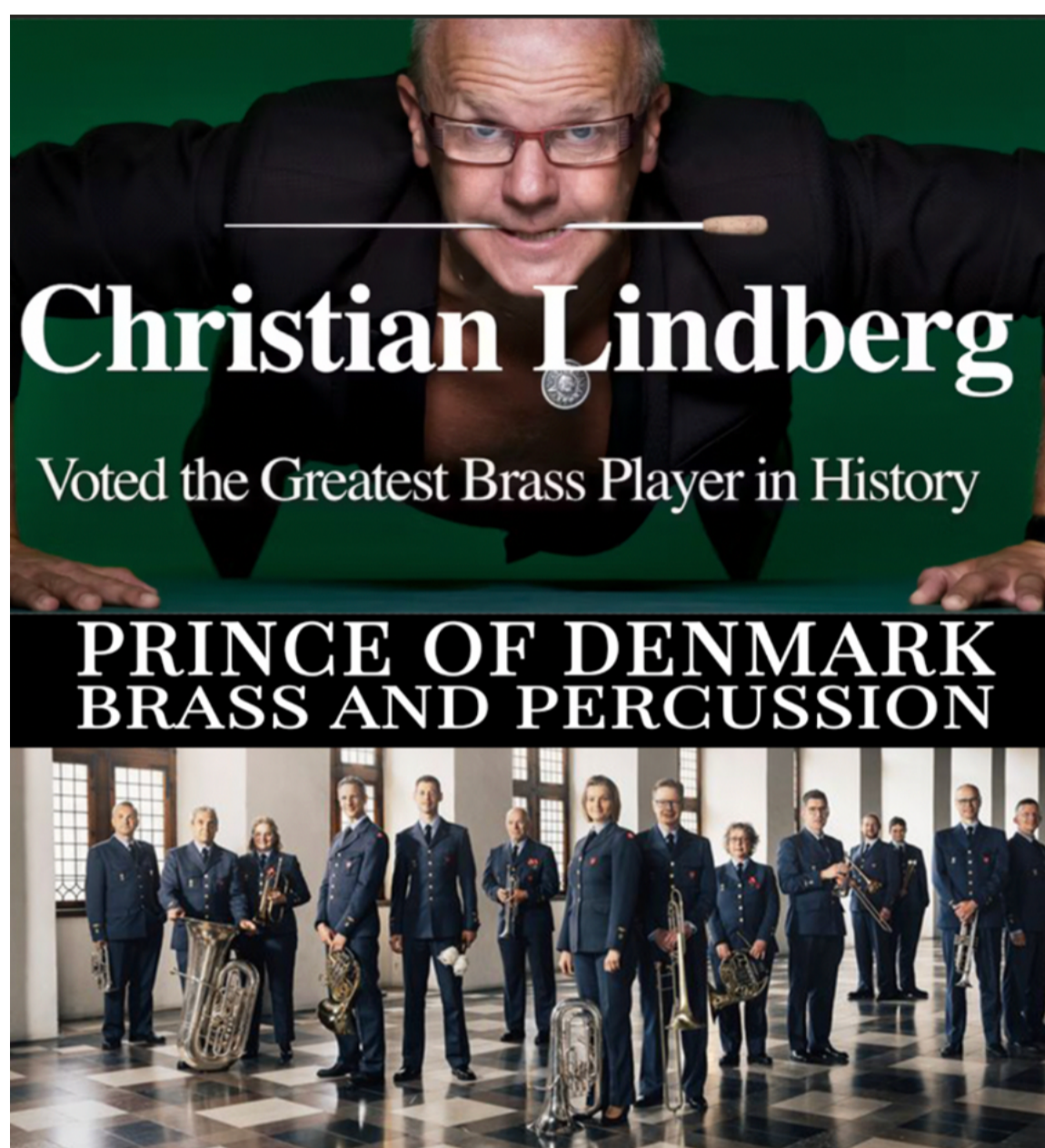


FROM EBERSTEIN'S REGIMENT (1657) TO
"THE PRINCE OF DENMARK" AND CHRISTIAN LINDBERG (2026-2028)



It all began in 1657, when King Frederick III of Denmark declared war on Sweden. Among his officers was Field Marshal Ernst Albrecht von Eberstein, who raised a regiment of foot soldiers. The king himself provided “*Gewehr, Spiel und Fähnlein*” — weapons, flags, and the “play” of fifes and drums. Their sharp signals and thunderous rhythms guided men through battle and peace alike, echoing across Jutland and Funen when peace was declared in 1660.

Though the archives are silent on the regiment’s earliest musicians, history tells their story through sound. By 1766, Prince Frederik’s Regiment officially received permission to march “with its having music,” confirming that a band already played proudly in its ranks. The shrill shawms and booming drums of old gave way to oboes, clarinets, and horns — the voices of a new musical age. Around 1760, the regiment even embraced the exotic flair of *Janitschar* music, inspired by Turkish armies, filling the air with triangles, cymbals, and great drums in dazzling chaos.

Through centuries of reform, war, and peace, the music endured. The regiment’s bands grew, shrank, disappeared, and were reborn — from 27 oboists in gleaming silver uniforms to just nine musicians scraping through hard times. In 1932, silence fell once more, only to be broken by the rebirth of Danish military music in 1941, as a symbol of national pride under occupation.

And still the lineage sings. The proud heritage of Eberstein’s fifes and drums lives on today in **Prince of Denmark Brass and Percussion**, the last bearer of the royal name. In 2025, this remarkable ensemble of brass and percussion enters a new golden era under **Christian Lindberg**, the greatest brass virtuoso in history. With his boundless imagination and fearless artistry, he will lead the musicians to explore new paths toward the highest peaks of classical excellence — where centuries of tradition meet the thrilling sound of the future.

Audiences will have the privilege to experience their **first official concert together** at *The Black Diamond* in Copenhagen on **February 27, 2026** — a historic evening where 368 years of Danish musical heritage will resonate anew.



Scandinavian Explosion – Christian Lindberg & Prince of Denmark Brass and Percussion
Season Opening 2026 – Den Sorte Diamant, Copenhagen 27 Feb 19.30

Program:

Sibelius

Finlandia

Gade

Tango Jalousie

Lindberg

Mandrake in the Corner for trombone and brass

INTERVAL

Nielsen

Overture to Saul and David

Grøndahl

Trombone Concerto

Grieg

Sorgmarch

Tarrodi

Tribute to Miller/Dorsey/Teagarden for Trombone and Brass

When Christian Lindberg—voted *The Greatest Brass Player in History*—steps onto a stage, audiences expect brilliance, boldness, and a touch of the unexpected. In 2026, as he celebrates 50 spectacular years as an artist, Lindberg begins a new chapter as Music Director of Prince of Denmark Brass and Percussion. Their season opens with *Scandinavian Explosion*, a program that unleashes the full Nordic spectrum of color, character, and sheer sonic power.

The collaboration between Lindberg and the ensemble began in 2023, igniting instantly. The musical chemistry was electric, the energy combustible; rehearsals felt like fireworks, and concerts like detonations of joy. That artistic spark has now evolved into a formal partnership—one that promises daring programming, virtuosic performance, and a shared commitment to pushing brass performance into new territory.

Tonight's program celebrates the Scandinavian musical heritage through both iconic masterpieces and personal signatures. Jean Sibelius's **Finlandia** opens with its unmistakable grandeur—music both defiant and deeply poetic. Hlmar Gade's ever-popular **Tango Jalousie** follows, injecting elegance, charm, and rhythmic allure.

Christian Lindberg then takes center stage in his own **Mandrake in the Corner**, a dazzling work for trombone and brass. Teeming with theatrical flair, explosive technique, and Lindberg's unmistakable humor, it is a showcase for the performer-composer-conductor at his most fearless.

After the interval, the program turns to the drama and depth of Carl Nielsen's **Overture to Saul and David**, its bold gestures and symphonic breadth perfectly suited to the ensemble's powerful palette. Launy Grøndahl's beloved **Trombone Concerto** continues the celebration of Scandinavian trombone artistry, offering lyricism and virtuosity in equal measure. Grieg's somber and noble **Sorgmarsch** adds emotional weight, grounding the concert in the stillness and gravity of Nordic expression.

The evening concludes with a vibrant homage to the great trombone bandleaders and jazz giants—Tommy Dorsey, Glenn Miller, and Jack Teagarden—in **Tribute to Miller/Dorsey/Teagarden**, written for Lindberg and brass by Andrea Tarrodi. This closing celebration fuses swing, virtuosity, and shimmering orchestral color, offering a joyful musical salute across continents and generations.

Scandinavian Explosion is more than an opening concert. It is a celebration of artistic legacy, a declaration of new leadership, and a testament to the limitless possibilities of brass music. With Christian Lindberg at the helm—soloist, composer, conductor, and unstoppable creative force—the Prince of Denmark Brass and Percussion step boldly into a thrilling new era.



Barbara Hendricks in Full Bloom - Prince of Denmark meets one of the real legends in classical music

Den Sorte Diamant, Copenhagen 27 Feb 19.30

Aarhus Concert Hall 28 Feb 19.30

Program:

Mozart

Overture to Magic Flute

Mozart

Udvalgte arier – soloist: Barbara Hendricks

Sjostakovitj

Festouverture

Tjajkovskij

Suite from Pique Dame– soloist: Christian Lindberg

INTERVAL

Gershwin

An American in Paris

De Falla

Siete canciones populares españolas – soloist: Barbara Hendricks

Andrea Tarrodi

Still I Rise for soprano og trombone

Bizet:

Suite fra Carmen

Few artists have left such an indelible mark on the musical world as **Barbara Hendricks**—a luminous presence whose artistry, humanity, and unmistakable voice have captivated audiences for decades. One of the 20th century's most celebrated opera stars, she remains today a performer of striking vitality and emotional depth. Her long-standing friendship and artistic partnership with **Christian Lindberg** has led to unforgettable performances across the globe, and tonight's program brings them together once more in a vivid celebration of musical color, poetry, and virtuosity.

The evening opens with the sparkling **Overture to *The Magic Flute***, Mozart's triumphant blend of nobility and mystery. This is followed by a selection of Mozart arias, offering a glimpse into the composer's profound gift for vocal writing—music that seems tailor-made for Hendricks' elegance, clarity, and expressive warmth.

Shostakovich's effervescent **Festive Overture** brings a burst of orchestral brilliance, paving the way for Tchaikovsky's lyrical and dramatic **Suite from *The Queen of Spades***, featuring Christian Lindberg as soloist. Here, Tchaikovsky's sweeping romanticism meets Lindberg's formidable interpretative flair.

After the interval, the atmosphere shifts to the bustling jazz-inflected streets of 1920s France with **Gershwin's *An American in Paris***, a vibrant fusion of symphonic writing and popular idioms. The spotlight then returns to Barbara Hendricks for de Falla's beloved ***Siete canciones populares españolas***—seven miniatures of Spanish life and passion, where folk roots meet refined artistry.

A highlight of the program is **Andrea Tarrodi's *Still I Rise***, an evocative and contemporary work for soprano and trombone. Inspired by resilience and the power of the human spirit, the piece offers an intimate musical dialogue between Hendricks and Lindberg—two artists whose mutual trust and shared experience shine through every phrase.

The evening concludes with the dynamic **Suite from Bizet's *Carmen***, music brimming with drama, rhythm, and Mediterranean fire—a vivid finale to a program that traverses centuries, cultures, and emotional landscapes.

Together, Barbara Hendricks and Christian Lindberg invite us into a world where tradition and innovation, refinement and passion, artistry and friendship merge into one unforgettable musical journey.



Christian Lindberg and Prince of Denmark joins Aarhus Barack Festival

1-4 June 2026

Program:

????	??????
????	??????
????	??????
INTERVAL	
????	??????
????	??????
????	??????

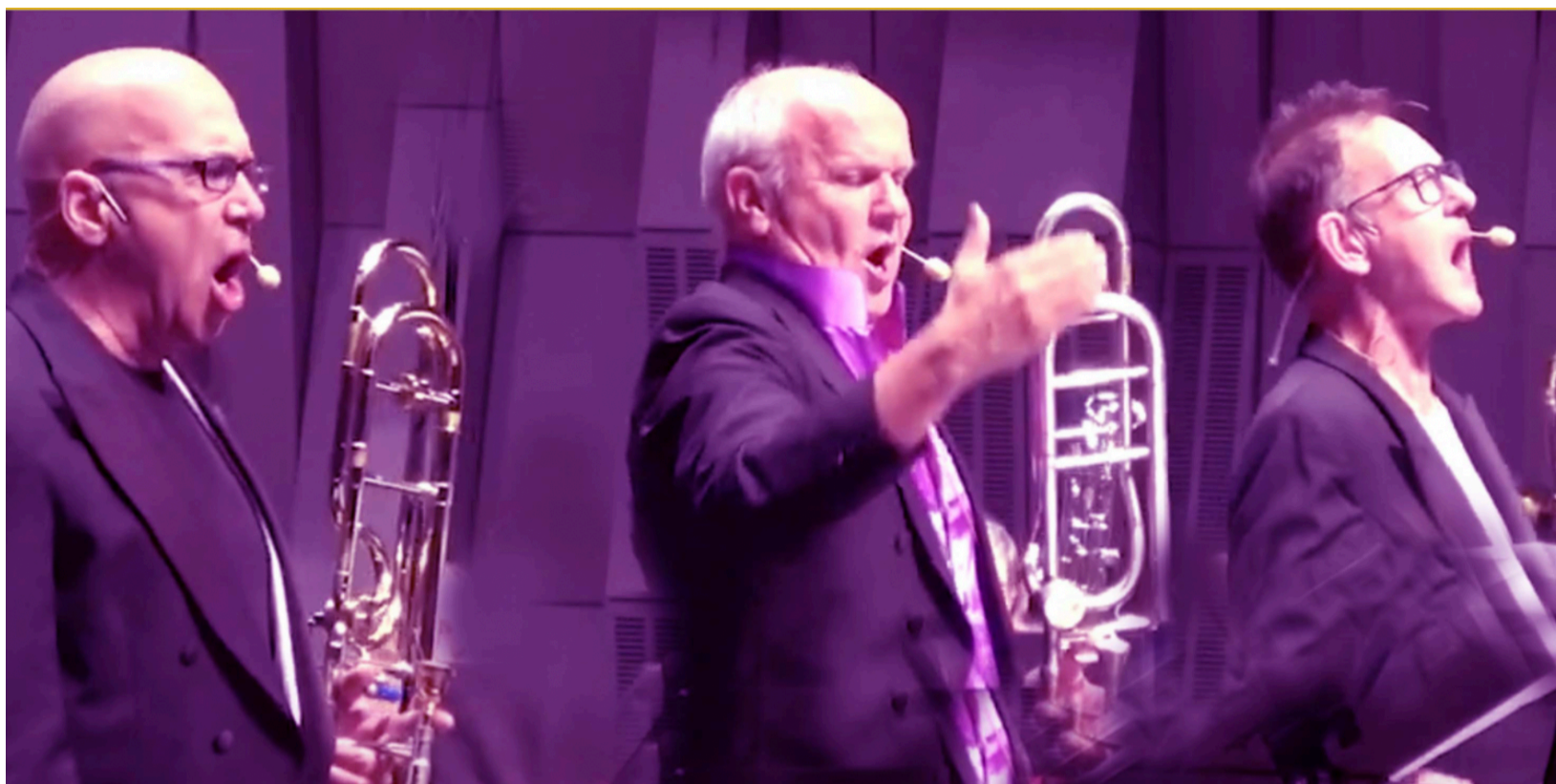
When Christian Lindberg joins the **Prince of Denmark Brass and Percussion** at the **Aarhus Baroque Festival**, the result is a meeting of musical worlds that feels both refreshingly new and deeply rooted in tradition. Lindberg—one of the most charismatic and inventive brass soloists of our time—brings his unmistakable energy and artistry to a program built around the radiant masterpieces of the Baroque era.

The repertoire pays tribute to some of the period’s greatest musical architects: **Johann Sebastian Bach, Antonio Vivaldi, Georg Philipp Telemann**, and others whose works continue to inspire performers and audiences alike. Their music, known for its clarity, rhythmic vitality, and expressive architecture, takes on a striking new dimension when brought to life by the brilliant colors of brass and percussion.

Audiences can expect both the grandeur and ceremonial brilliance naturally suited to brass instruments, as well as moments of surprising intimacy—where lyrical lines, delicate ornamentation, and baroque elegance shine through in unexpected ways. The addition of percussion infuses the program with rhythmic sparkle and dramatic contrast, highlighting the dance-like character and structural precision that define so much Baroque music.

At the center of it all stands Christian Lindberg, whose boundary-breaking musicianship continues to expand what brass performance can be. Whether illuminating the intricate counterpoint of Bach, the fiery virtuosity of Vivaldi, or the inventive charm of Telemann, Lindberg and the Prince of Denmark ensemble craft an evening where historic repertoire feels vivid, immediate, and joyfully alive.

In the intimate atmosphere of the Aarhus Baroque Festival, this collaboration becomes not merely a concert, but a celebration: a tribute to the enduring power of Baroque music and the boundless creativity of the artists who continue to reinvent it for our time.



An Extraordinary Night at the Opera

31 August – 4 September 2026

Program:

Johann Strauss

Tchaikovsky

Anders Högstedt

INTERVA

Rimsky-Korsakov

Per Eglund

Fledermaus Overture

Pique Dame (Ian Bousfield soloist)

A Night at the Opera

Trombone Concerto (Joe Alessi soloist)

Three Mute Tenors

When the three greatest trombonists in the universe—**Joe Alessi, Christian Lindberg, and Ian Bousfield**—share the stage, the result is guaranteed to be an evening of brilliance, humor, and breathtaking virtuosity. For this unique occasion, Swedish composer **Per Eglund** has created a dazzling new work that brings together theatre, opera, *commedia dell'arte*, and instrumental wizardry. Alongside this premiere, the trio will showcase their extraordinary artistry in iconic operatic repertoire, specially transcribed for trombones by Christian Lindberg and Anders Högstedt.

The concert opens with sparkling elegance in **Johann Strauss Jr.'s *Fledermaus Overture***, a curtain-raiser that sets a festive, effervescent tone. Ian Bousfield then takes the spotlight in **Tchaikovsky's *Pique Dame***, offering a poignant and lyrical journey through one of the composer's most dramatic operatic soundscapes.

Anders Högstedt's **A Night at the Opera** continues the theatrical thread, weaving together familiar operatic colors with imaginative trombone writing that pushes boundaries and delights in surprise.

After the interval, Joe Alessi brings his trademark brilliance to **Rimsky-Korsakov's *Trombone Concerto***, a virtuosic and characterful showpiece filled with lyricism, flair, and symphonic sparkle.

The evening culminates in the world of Per Eglund's **Three Mute Tenors**, a work written expressly for this trio of masters. Blending operatic satire, instrumental theatre, and Eglund's unmistakable musical wit, the piece pays both homage and playful tribute to opera's grand traditions—reimagined through the rich, expressive voice of the trombone.

Together, these works create a night that celebrates the opera stage in all its drama, beauty, and exuberance—seen through the eyes and heard through the bells of three legendary trombonists.



FEMINISSIMO – Women in Music

5–9 October 2026

Program:

Fanny Mendelssohn

Grazyna Bacewicz

INTERVAL

Barbara Strozzi

Amy Beach

Ida Gotkovsky

Overture in C (arr Per Eglund)

Violin Concerto no 3 (arr Anders Högstedt)

Amor Dormiglione(arr Per Eglund)

Romance for Violin(arr Per Eglund)

Poème du Feu(arr Per Eglund)

This concert celebrates the powerful, imaginative, and often overlooked voices of women composers across four centuries. From the Baroque brilliance of Barbara Strozzi to the modern fire of Ida Gotkovsky, *FEMINISSIMO* brings together a vibrant spectrum of musical expression—reimagined for modern forces through new arrangements by **Per Eglund** and **Anders Högstedt**.

The evening opens with the luminous **Overture in C** by **Fanny Mendelssohn**, a composer whose mastery has long deserved equal recognition alongside her brother Felix. In Per Eglund’s arrangement, the music’s classical clarity and spirited energy shine with renewed freshness.

Polish violinist **Dorota Siuda**, prize-winner of both the Wieniawski and Menuhin competitions, has developed a deep artistic bond with the music of **Grażyna Bacewicz**. Her performance of Bacewicz’s **Violin Concerto No. 3**, arranged for this occasion by Anders Högstedt, reveals the concerto as one of the finest examples of 20th-century violin writing by a woman—bold, lyrical, and fiercely alive.

After the interval, the program turns to the intimate world of **Barbara Strozzi**, whose *Amor Dormiglione* (“The Sleepy Lover”) displays the wit and expressive nuance that made her one of the most prolific vocal composers of the 17th century. Eglund’s arrangement lets the piece speak in a new instrumental palette while preserving its sensual charm.

Amy Beach’s Romance for Violin follows—a tender, soaring work that stands as one of the most beloved American contributions to the violin repertoire. Its melodic warmth and generous phrasing offer a moment of lyrical repose.

The concert concludes with the striking **Poème du Feu** by **Ida Gotkovsky**, a composer whose music burns with intensity, color, and rhythmic drive. Eglund’s arrangement captures the work’s incandescent energy, bringing *FEMINISSIMO* to a thrilling close.

With contributions from Fanny Mendelssohn, Grażyna Bacewicz, Barbara Strozzi, Amy Beach, and Ida Gotkovsky, this program honors the brilliance and diversity of women’s voices in music—voices that continue to shape and enrich the artistic world.



Christmas Concerts with Christian
14–18 December 2026

As the year draws to a close, **Christian Lindberg** and the “**Prince of Denmark**” invite audiences to step into a world of warmth, wonder, and joyful musical celebration. Their annual Christmas concerts have become a beloved tradition, and this year they bring the 2026 season to a glittering finale with a program built around the repertoire they recorded for **European Gramophone**—a collection that has already won the hearts of listeners across the continent.

This festive series brims with musical jewels from the golden age of Christmas classics to contemporary seasonal favorites. The program features the serene beauty of “**Silent Night,**” a timeless melody that captures the stillness and peace of the holiday season, alongside the dreamy enchantment of “**When You Wish Upon a Star,**” a song that reminds audiences of childlike wonder and the magic of imagination.

Adding to the glow is the intimate, tender charm of “**Have Yourself a Merry Little Christmas,**” whose velvety harmonies and nostalgic lyricism have made it one of the most cherished Christmas songs of all time. Christian and the Prince infuse it with refined warmth and radiant musicality, creating a moment of quiet reflection amid the festive sparkle.

The holiday spirit receives an extra boost with **Roger Harvey’s *Festive Cheer***—a brilliantly crafted work that celebrates the exuberance and joy of the season with rich brass colors, infectious rhythms, and a generous helping of good humor. Its jubilant energy makes it a perfect centerpiece for the program.

Surrounding these highlights is a “stocking full” of other well-known Christmas treasures and carols, all arranged with the creativity, virtuosity, and theatrical flair for which Lindberg and the Prince of Denmark are renowned. Expect stirring renditions of traditional favorites, playful reimaginings of classic tunes, and moments of breathtaking lyricism that reveal the expressive depth of their artistry. Whether sparkling with rhythmic vitality or glowing with gentle warmth, each piece has been chosen to evoke the joy, nostalgia, and togetherness that define the season.

With their irresistible blend of masterful musicianship, infectious humor, and boundless charm, Christian Lindberg and the Prince of Denmark offer an unforgettable holiday experience—one that celebrates the beauty of Christmas music in all its forms. As the final concerts of the year, these performances invite audiences to gather, rejoice, and welcome the festive season with open hearts and resounding cheer.